

# Weapons Manual

(Bokken, Bojutsu, Nunchuku, Escrima)



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### **WARNING.**

These manuals cannot be used in the absence of direct face to face instruction with an experienced and qualified trainer.

# Part 4

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## Victorian Weapons Policy

It is now illegal to carry a weapon which is under 2 and a half feet in length as these weapons are considered concealable. The law applies for the following weapons: Nunchuku, Tonfa, Sai, Throwing Pins, Shuriken, 3-section staves, Tantos and other knives, Shikomizue (Hidden Blades), etc.

To carry a weapon such as these or to even own them requires a license obtained through the Australian Martial Arts Council or through the police. All this license allows you to do is carry the weapons from your home to the place you practice martial arts. Although this law was passed you can still carry Bokken (wooden swords) and Shinai, although it must be wrapped in a suitable cloth or placed in a carry bag. In addition to this weapons such as the Bo and Jo staves are considered separate from the above lists. They can only be carried to and from a place of practice but they do not have to be wrapped up. In addition to this laws for Martial weapons Victoria has also banned the use of Crossbows unless you have a gun license of the required classification. In terms for the Manifest Convention the only weapons that are legally allowed are Bokken and Shinai so long as they travel to and from the convention in a suitable form and toy replica weapons.

Note: Weapon replicas may be obtained, for a cost, through [Lachlan Conley](mailto:Raist@bigpond.com.au) (Raist@bigpond.com.au). These weapons are made in the style that Live Role playing Groups used, which is constructed from camping mat foam. They look suitable and can be made to various shapes. In addition they don't hurt as much as a bokken does when you hit someone.

# Origins of Martial Arts Weapons

## Okinawan Kobu-do - A traditional weapon art.

The word "kobudo" means "ancient weapons way". Okinawan kobudo had its start around 400 years ago when Japan began to assert control over the Island of Okinawa. Warlords forced the Okinawan people to turn over their weapons to the Japanese. The move was made by Imperial Japanese leaders with almost no realistic political foresight and very little insight or perception into the Okinawan way of thinking. The ruling classes assumed that to gain political and financial control over this tenacious island race, all that was necessary was to disarm the people. The warlords specifically ordered that "all weapons" be turned over to the authorities. Little did the authorities realize that the Okinawan people were such a nationalistic race and so strongly devoted to freedom that they would go to any lengths to deceive and/or hide the weapons they needed to fight their oppressors. The resourceful Okinawans adapted everyday farming and fishing implements -- 6-foot staff (*bo*), rice-grinder handle (*tonfa*), horse's bridle (*nunchiyaku*), boat paddle (*ueku*), rice sickle (*kama*), etc. -- for self-defensive purposes. Thus, weapons were called "farm implements", but underground the fighting population was training in the use and proficiency of these tools. Soon the weapons masters became a most feared force in the battle for political freedom, feared by the Japanese and idolized by the Okinawan people whose protectorate they were. This was the birth of what we now know as Okinawan Kobudo. Over time, the use of these weapons became formalized into a beautiful, graceful, and effective art that has been passed down from generation to generation.

The weapons of traditional Okinawan Kobudo can be divided into two groups or categories: the Major Weapons and the Minor Weapons. The major weapons are those which are widely known and practiced with numerous traditional kata in existence. The minor weapons are those lesser-known weapons for which a limited number of kata exist. In fact, with some of the weapons, practice is limited to weapons manipulations and one-step applications. The major weapons of Okinawan Kobudo include: Bo, Nunchuku, Tonfa, Sai, Kama.

At different times and for various reasons during its history, weapons were banned on the island of Okinawa. In 1429, Sho Hassi united the kingdom of Okinawa under his rule and renamed North and South. During the era of his grandson Sho Shin, the policy of "Bunji-Kokka", or government by culture not military force, was put into effect. At this time all weapons were banned except for those used by military forces. The objective was to restore peace and to disarm rival clans.

Upon seizing control of Okinawa, the Shimazu clan instituted numerous rules of martial law, one of which was a ban on all weapons. This time, however, the ban was on a much larger scale than that instituted by Sho-Shin. Only the Satsuma samurai, who were the invaders and conquerors of Okinawa, were allowed to have weapons.

The methods used by the Satsuma for enforcing the weapons ban were ruthless. Any weapons found in an Okinawan's possession were immediately confiscated and the owner was severely punished. As part of the ban, the Shimazu also prohibited the Okinawans from participating in the study or practice of the martial arts.

This ban had a number of serious effects on the Okinawan martial arts. All study and participation was forced underground, and all teaching was done by word of mouth only. No written records exist which would allow us to trace the development of the Okinawan arts during this time period. This has led to the creation of many false legends due to the inability to document facts.

Secrecy became such an obsession that instructors hid true techniques from rival schools, as in the changing or hiding of moves in kata. This eventually led to the development of new and unique fighting techniques and systems including the modification of farming and work tools into weapons for combat use. The fighting attitudes in the martial arts schools became very violent due to the suppression of civil liberties and the general sentiment of the times.

And above all, the ban made Karate one of the most practical and effective hand-to-hand combat systems ever developed. The need for practical application kept Karate from degenerating to a mostly theoretical art or a simple or obscure form of exercise.

## **Stances in Kobu-do**

In karate, stancing is designed to provide control of center line. In weapons, the concept stays the same, but the execution changes depending upon the length of the weapon. If your underlying movement concept is based upon the use of natural, relaxed body positioning - then the stancing used with ones weapons will need to adjust depending upon the length (range) of the weapon being used. In practice short range weapons such as the tekkos or techu will employ stancing close to that used in ones open hand movements. As the weapon range increases to the mid-range weapons (such as tunfa, sai, kama, nunchaku) and out to long-range weapons (bo, nunte bo, naganata) the width of the stance reduces in order to permit the natural position of the end of the weapon to be able to control the center line. In this manner one can learn to maximize their power of execution while minimizing the amount of power exerted to accomplish the movement. Also when playing with weapons the associated concepts of minimizing ones target and being able to employ angular attacks, goes hand in hand with the use of relaxed natural movement in ones stancing and method of movement.

As an interesting observation to having taught and observed numerous practitioners from various karate styles work kobudo over the years, I have found that the longer they are training (in a natural relaxed lineage focus), the more that they become similar in their movement - even though they may have started out from different karate movement perspectives.

## Masters of Kobu-do

Sources of information on kobo-do are scarce. Kobu-do dojo able to teach the original material is rare. This has forced much of today's teachers in creating kata and techniques because records of the art's development are virtually non-existent. Having this lack of kobu-do material much of the art was practised and developed in absolute secrecy, in the night time darkness of secret mountain retreats or sealed off in other similar places, safe from the intrusive eyes of any unwelcome people. To help understand the lack of kobu-do information, the few masters of *bo-jitsu* (the art of using the bo) are as follows :

### Shinken Taira

Shinken Taira was born in 1890 (the 33<sup>rd</sup> year of Meiji) in Kumijima City on the island of Okinawa. In 1923, he began studying karate under Master Gichin Funakoshi, founder of the art, and later, received intensive Okinawan kobu-do instruction from Master Mouden Yahishisa. After many years of rigorous training, he earned his Master's Degree and moved to Ikaho City in Gunma region, Japan. There he opened his first of many dojos and taught both karate and kobu-do. In 1940 (the 15<sup>th</sup> year of Showa), he returned to Okinawa and, in Naha, he established a dojo devoted purely to the art of kobu-do. Although Master Taira passed away in 1970, the art lives on and flourishes through his students. One of them, Fumio Demura, has become over the years a leading exponent of kobu-do.

### Sueyoshi

While it is known that Master Sueyoshi was born sometime during the early 1900s, with one exception no other details of his life have been recorded. This one exception is his kata for the bo, *Sueyoshi-No Kon*

### Toyama

Born in the early 1900s, Master Toyama founded the style of bo-jitsu called *Toyama-Ryu-Bo-Jitsu* and his kata, *Toyama-No-Kon* remains for modern students to practice.

### Chinen of Yamane-Ryu

Born in the early 1900s, Master Chinen's extensive studies of bo-jitsu made him a specialist in the art. He developed many kata for the bo, among them *Shuushi-No-Kon*, *Shirotaru-No-Kon* (known in Okinawa as *Ogusuku*) and *Yonegawa-No-Kon* (*Gyaku-Bo*). Several of his students later became famous karateka renowned for their skill in kobu-do.

### Aragaki Seisho

Master Aaragaki, also born in the early 1900s, founded the *Aragaki-Ryu* style of kobu-do. His particular specialties were bo-jitsu and sai-jitsu (the art of using the sai). Aragaki the Cat (1840-1920) a Nahe te Master was also said to of been proficient at Ryukyu Kobudo, and was responsible for passing on the following Kobudo Kata: Urasoe Bo, Sesoko no Sai, Shokyu no Kon, Aragaki no Sai and Tsuken Hantagwa no Sai.

### Tsuken

Master Tsuken, born in the late 1800s, formulated a kata called *Tsuken-Hantagawa-No-Kon* (also known as *Tsuken-bo*) which was the culmination of all his kobu-do training. It was characterized by a certain twist known as *gyaku-bo* or reverse or left-handed bo.

### Miyazato

Apart from dating his birth sometime during the late 1800s, the only records available on Master Miyazato tell of his pilgrimage to China. There he studied not only "empty-handed" martial arts but



the use of weapons as well. It is said Master Miyazato was invincible in the art of bo-jitsu. The movements of his kata, *Miyazato-bo*, seem to reflect his strength and vigour.

### **Sueishi**

Born sometime during the mid-1800s, Master Sueishi belonged to a very prominent samurai family living in Shuri on the island of Okinawa. Although he received instruction in many different styles of kobu-do, his specialty was bo-jitsu. He formulated two very precise and beautiful bo-jitsu kata known as *Sueishi-No-Kon* and *Shoun-No-Kon*.

### **Shitanaka Chinen**

Born into a poor family of the late 1800s, Master Chinen originally came to Master Sueishi only to serve as his houseboy. Yet for many months, he would secretly watch his master's martial arts classes, taking in as much of it as he could. Then, between chores, he would go off alone and practice different techniques. Eventually, Master Sueishi became aware of the boy's interest. Watching the youth practise and impressed with how passionate Chinen was for the martial arts, he granted the boy permission to attend formal lessons. Master Chinen studied both bo-jitsu and sai-jitsu and later developed *Chinen-Shitanaka-No-Kon*, a beautiful kata with very precise, sharp movements.

### **Sakugawa**

Master Sakugawa was born during the mid-1800s in Suri on the island of Akata, Okinawa. As with Master Miyazato, his thirst for more expertise in kobu-do led him to China. There he studied the use of the bo and other traditional Chinese weapons. On returning to Okinawa, he devised many dynamic, powerful kata, the most famous is *Sakugawa-No-Kon*.

### **Donchi Ginowan**

A foremost pupil of Master Sakugawa, Master Ginowan's own skill in kobu-do was formidable and, after Master Sakugawa's death, it is said his skill was unmatched. However, the dynamism and power which marked his bo-jitsu style was so that it bordered on imitations of his late sensei's methods.

### **Tsuken Kouruguwa**

Very little background information can be found on Master Kouruguwa apart from the fact that, as a very accomplished master of kobu-do, he developed the bo-jitsu kata *Urazoe-No-Bo-Kon* and the Kouruguwa style of using the sai.

### **Nakanhari No Jii**

Master Nakanhari had a reputation as an extremely experienced kobu-do artist. No other information on him exists. Even his particular style is unknown.

### **Matsumura**

An expert in both karate and the use of weapons, Matsumura's "empty-handed" training heavily influenced his style of kobu-do which became known as *Matsumura-Ryu*.

### **Akahachi Oyakei**

Born in the-1700s on the island of Yaeyama, Okinawa, stories and legends indicate that Master Oyakei was the strongest, most accomplished bo-jitsu man of his time. His bo-jitsu legacy to modern students is a kata *Akahachi-No-Gyakubo* (reverse or left-handed bo).

## **The Samurai Masters**

### **Most well known Samurai**

#### **Muromachi – Sengoku (1334 - 1573)**

- **Tsukahara Bokuden**
- **Kamiizumi Nobutsuna**
- **Marume Kurando**
- 1467 **The Onin War** happened and the Age of Civil Wars started.
- 1573 **Oda Nobunaga** banished the general and the Muromachi government went to ruin.

#### **Azuchi Momoyama (1573 - 1603)**

- **Ito Ittosai**
- **Ono Tadaaki**
- **Yagyu Munenori**
- **Miyamoto Musashi**
- 1582 Oda Nobunaga was killed by **Akechi Mitsuhide** in Honno-ji temple.
- 1590 **Toyotomi Hideyoshi** governed all the districts

#### **Edo (1603 - 1867)**

- **Yagyu Jyube**
- **Kawakami Gensai**
- **Okada Izo**
- **Tanaka Shinbe**
- **Nakamura Hanjiro**
- **Saigo Takamori**
- 1603 **Tokugawa Ieyasu** became a generalissimo shogun.
- 1702 The **47 Ronin** incident happened and **Kira Kozukenosuke** was killed.
- 1868 **The Meiji Restoration** happened and Tokugawa shogunate went to ruin.

# Origins of Martial Arts Weapons

## Practice Sword

Japanese sword blades were/are made in a variety of lengths. The blade is classified by its length. A *daito* (long sword), either a *tachi* or *katana*, is over two *shaku* (one shaku equals approximately 12 inches or 30 centimeters) in length. A *shoto* or *wakizashi* has a blade length between one and two shaku. A tanto blade is normally under one shaku in length. The length of a sword blade is measured from the tip of the blade in a straight line to the back-notch or hilt.

Evidence suggests that swords have existed in Japan for its entire historical period. Short straight swords imported from China and Korea are among the earliest weapons found in sites around Japan. After 2000 B.C., when these swords first appeared, the Japanese began making their own. Around 700 A.D., Japanese swordsmiths forged the first of what are now considered the finest swords ever made.

A smith named Amakuni is generally credited with being responsible for vastly improving Japanese sword design and manufacture and like others in his profession, was responding to the huge demand for weapons made by local, provincial, and national leaders. Regional conflicts over land rights and issues of power continuously erupted, and, when not warring among themselves, the early Japanese were invading the Korean peninsula or China, or defending themselves against Korean and Chinese invaders. Any leader with a supply of superior weapons was at a great advantage, so a constant, long-term effort to find swordmakers improving the craft ensued. The most devoted smiths made the quest for the perfect blade into a lifetime pursuit, and men exist today who devote their lives to the art of swordmaking.

The long sword (*daito*) in Japan has seen three major incarnations, and for each type of sword exists a fighting style to match the blade's shape. The early blades, called *chokuto* or straight swords, tended to get longer as metallurgy techniques improved. Though not much is known about how these weapons were wielded, the extra length - without any significant increase in weight - certainly gave the fighter more reach. The handle size of these blades suggests that they were held in one hand. The two-edged blade suggests a thrusting and hacking style of fighting.

The first major change in the shape of the sword came during Amakuni's time, a style perhaps created by Amakuni himself. Warriors found that, compared to a straight blade, a curved sword can be drawn from the scabbard more quickly and can provide a more effective cutting angle. Consequently, swordsmiths developed forging techniques to make a curved blade at least as strong as the earlier straight ones. These swords, called *tachi*, were extremely long, some nearly four feet, and were generally used by soldiers on horseback. The long, curved blade was ideal for a sweeping draw and slash against opponents on the ground or mounted upon other horses.

Later in Japanese history, most soldiers found themselves doing battle on foot, or engaging in individual combat against one another. For such men, the *tachi* were too long to be drawn or wielded comfortably, so a shorter sword was developed. This sword was the *katana*. *Katana* swords are generally between two and four feet in length and, though curved, have a less pronounced arc than the *tachi*.

## **Bokken or Ken Jutsu**

The bokken, or wooden sword, is a weapon that can be used for training as an individual item, but more benefit may be gained by combining it with training in Aikido, the modern Kendo, (Ken = Sword, Do = the way of) which uses bamboo swords (Shinai) for sparring and the bokken for katas, or the older Iaido, the art of drawing and delivering the first strike with the sword. Evidence suggests that the bokken used today in Iaido has been used as a weapon since about 400 AD. The bokken is a solid wooden stick with the same shape, weight and length as a sword. It has a tsuba and is usually made of red or white oak. It is not kept in a saya but if possible should be kept in cloth bag to offer it protection. The same respect should be shown to your bokken as to your sword, it should not be handled by other people without your permission, should be laid horizontal if possible, not leant against something as it may fall over. Your bokken should be regularly oiled all over to stop the timber drying out.

When practicing kendo katas with a bokken it is not fed through your hakama or obi but simply held in the left hand. The obvious disadvantage of using a bokken in iaido is there is no saya, this means the practitioner will not benefit from saya practice with the left hand, which is equally important as the right in the art of iaido.

Pride should be taken in your bokken with cleaning and checking for damage at the beginning of each lesson. Just as important is your frame of mind and manner on the dojo floor. Remember this training relates to a very old tradition that has its history in Chinese swordsmanship over 2000 years old, and is also tied inextricably with zen, the meditative and passive side of martial arts, which has roots even further back, to Indian missionary monks who traveled into china preaching Buddhist beliefs.

Attention should be given to your clothing. Clean, neat kendogi is important. A hakama is preferable to gi pants as it is the traditional clothing with practice related to the sword. It also facilitates the wearing of an obi (a wide belt wrapped around the body under your hakama) to hold your sword or bokken tight to your body during practice.

In Australia, bokkens (or swords) are not used against each other as weapons, only shinai's and only with protective armour (bogu). In Japan a small group fight with bokkens without armour. Chalk is applied to the end of the blade to register a strike. It is interesting to note that use of the sword was restricted to bushi, or samurai, the exception was instruction to the sons of nobility in the city or Nara, then the capital of Japan. Like other martial arts, the sword was closely guarded, fortunately now it can be enjoyed by all.

### **REFERENCES:-**

Martial Arts by Peter Lewis, Samurai Zen by Scott Shaw, This is Kendo by J. Sasamori & T. Warner, Kendo by Hiroshi Oza Wa, Martial Arts by Fay Goodman.

JOHN JONES 14TH ' DECEMBER, 2003.

## Bo Jutsu

As with many weapons of ancient heritage, the exact origin of the bo, or kon or straight staff is obscure. Anthropologists know, however, that it was among the first tools used by early man to help him survive. Initially, it took the form of a stick, a branch from a tree or a club and was used both to defend against attackers and to acquire food. Over the ages, the use of the bo or kon as a weapon has been developed and refined. Still, because modern practitioners hesitate over the exact details of its evolution, several theories on the history of the bo, as it is known today prevail. Whether factual or not, one very popular theory exists: Around 517 A.D., the Zen Buddhist priest Daruma Daishi, the leader of the Shorin-ji Temple in China, brought into effect fluent use of the bo. During this period of Chinese history, government control was minimal and law and order belonged only to those capable of securing it for themselves. For Daruma and his pupils, proficiency in the martial arts and the use of weapons like the spear, the sai and bo provided the only practicable means of defending their temple. The bo-jitsu techniques Daruma ordered his followers to master and perfect greatly influenced the later development of **Ryukyu Kobu-Do**.

Ryukyu Kobu-Do, the Okinawan art of using karate weapons such as the bo, the sai, the kama (sickle) and the nunchaku, first gained reputation around 1314 A.D. when the Japanese government passed two laws that outraged the people of Okinawa. First, it barred all the population of the island from owning or possessing any sort of lethal weapon. Second, it forced on them a massive increase in taxes. Deprived of any conventional means of physical protest or retaliation, the people turned not only to empty-handed martial arts for protection, but to their farm implements as well, using them as weapons which eventually became the tonfa, nunchaku, kama, kai (boat oar) and the bo. The bo itself originated with the *tenbin*, a stick held across the shoulders, usually with buckets hanging from them at each end, that was used to transport food, water and other materials of importance. When the need arose, the *tenbin*, or the bo as it is known today, was manipulated to strike or block in techniques based on or very similar to those used by Daruma and his disciples. The bo is either a five or six foot staff which is used in the Japanese art *Bojutsu*. The best known staffs are the Japanese bo and jo. The bo staff is made of hardwood would be made to a length of 6ft (although it is common these days to alter the length to suit the user) and has a diameter of about 3.5 inches. The jo staff is more appropriately a stick, because it is much shorter. Its art is called *Jojutsu*. Staffs are used to defend against swords and to thrust and to sweep.

In it's original form and usage, the Okinawan Bo would have been similar to the Chinese equivalent and had an equal diameter throughout the length of it's shaft, but as time wore on and the Bo became an effective weapon, a taper at each end developed which allows for a much more focused and effective strike. Its ends are used to strike an opponent's eyes, throat, and solar plexus of groin. It can also be used to block an attack as well as to sweep the feet. The length of the Bo also makes it a good weapon in defence against swords and to disarm an opponent while allowing the Bo wielder to remain at a safer distance.

Chinese staffs can be used with some spear techniques. Staffs in Asia are known by the different names of barn, bong, forked staff, hanbo, lathi, naboot, rod, short staff, tabak, tambo, tanbo, tekken, three section staff and tienbong. The walking cane was often converted to use as a staff, especially among monks who were otherwise unprotected. The barn is a Chinese long staff. It is very similar to the long rod, but has a heavy metal fitting at one end, sometimes with serrated edges, as on a wolf teeth staff. The long rod is a Chinese weapon from five to eight feet long. It was made of hardwood, brass or iron. It was used as a defensive weapon against a sword or a knife. The techniques used were brushing, sweeping and striking. The tapered rod is also a Chinese weapon. It could be used by fighters on horseback and it was also used to attack a horse's legs. There are three lengths-(Long) 8 feet or more, called shuo. (Medium) less than 8 feet long, called shi. (Short) about 4 feet long, called giau chiz.

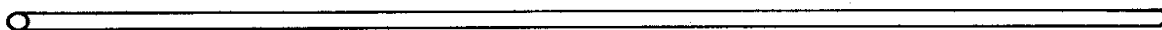
Although the actual size and dimension of a bo depend on the individual student's needs, the standard bo or kon is straight, six-foot-long *roku shaku-bo*. Measuring about 31mm in diameter, it tapers out to 19mm in diameter at each end. This tapered construction of the bo functions in several ways:

- 1) It insures an even balance and guarantees that the bo's fulcrum stays at its centre.
- 2) It facilitates easy handling and effortless manoeuvring.
- 3) It reduces rigidity and increases the bo's tensile strength, thereby preventing breakage.
- 4) These features give the bo a strong, powerful whipping action for striking and blocking.

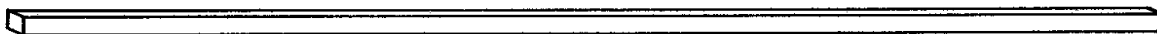
While most bo posses this tapered structure, they do vary in length and shape. Apart from the standard six-foot measurement, bo range anywhere from four feet in length (*yon-shaku-bo*) to nine feet in length (*kyu-shaku-bo*). They are usually round or circular at the centre and maintain this shape as they taper out. Although modern students use the circular shaped bo almost entirely in their training, early practitioners of bo-jitsu often took square, hexagonal or octagonal shaped bo into combat because the multiple edges provided a more destructive effect.

Modern bo-jitsu men use strong, hard wood, preferably red or white oak, in the construction of their weapons. In earlier days, however, strong bamboo was sometimes substituted for the wood, resulting in a surprisingly sturdy and effective bo.

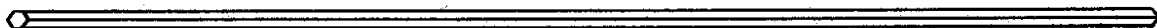
## KINDS AND TYPES OF BO



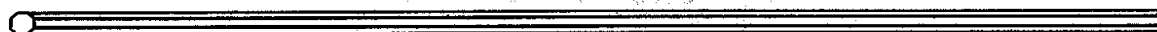
A. Maru-Bo (Round)



B. Kaku-Bo (Four-Sided)



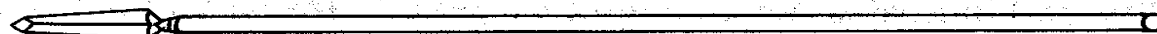
C. Rokkaku-Bo (Six-Sided)



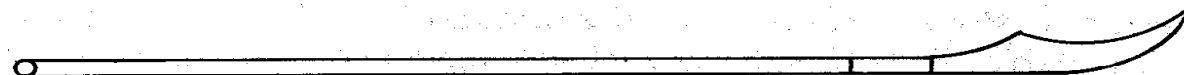
D. Hakkaku-Bo (Eight-Sided)



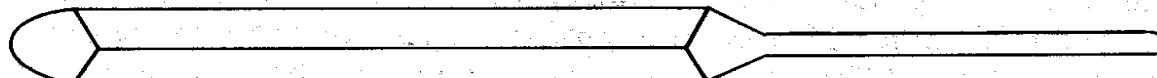
E. Take-Bo (Bamboo)



F. Yari (Spear)



G. Naginata (Long Sword)



H. Kai (Oar)

Sketch A shows the most common circularly-shaped type of bo. Sketches B through E show the types of bo often used by early practitioners of bo-jitsu. While the weapons shown in sketches F through G are not technically part of the bo family, in practice, regular bo-jitsu techniques are used to handle and maneuver them. As such, they may be classified as different types of bo.

Throughout the world there are several methods of Okinawan kobudo being practiced. Amongst the most popular of these powerful & modern traditions are the Yabiku-Taira and Matayoshi methods.

Given the name Yamaneryu by Chinen Masami (1898-1976,) the grandson of Chinen Sanda, the term is actually brings together three separate Chinese ideograms:

1. "Yams," meaning "mountain;"
2. "Ne," meaning "foundation or root;" and
3. "Ryu," meaning, "stream." The term was simply intended to describe the locale in Shuri's Samukawa village from whence Chinen's tradition came.

It utilises natural mechanics and natural momentum developed through the movements.

It may be apparent that there is a significant difference between modern kobudo and that of Oshiro-ha Yamaneryu. A simple explanation tells us that such differences came about largely due to kobudo unfolding alongside modern karate. In the same way that old school Okinawan karate conformed to the powerful forces of Japanese-ness, so too was modern kobudo similarly influenced. Introduced to the mainland of pre-war Japan during an era of radical military escalation the original practice & purpose of karate & kobudo took on characteristics uniquely Japanese and have, for the most part, remained that way (McCarthy)

One method, however, untouched by this modern phenomenon was the tiny village-style of the Chinen clan. While the actual evolution of Yamaneryu bojutsu remains the subject of intense curiosity we do know that the origins of this unique clan-style can be traced back through Chinen Pechin (c. 1846-1928) (McCarthy). At the centre of these principles, is the need to ensure that the hands are held close together as they grip the Bo during spins, swings and strikes. This aids in the utilisation of the body with the movements of the Bo. Such use of the body, close grip, full movement spinning, swinging and striking, provides power through each movement, as well as control.

The exercises are an important aspect that must be practiced regularly and religiously, in order to develop fluidity, control, balance, power and dexterity.

Once the individual exercises have been practiced, it is imperative that the drills be practiced. There are numerous that one could work on. The variety of drill should only be limited by your imagination and creativity. The contents of this document in no way replace the necessity for actual instruction. It merely intended to provide some references and a starting point for students and instructors in the study and practice of Bojutsu.



## Nunchuku Jutsu

Today most people involved in the martial arts and even many of the general public have become aware of some of the martial arts weapons. Probably, the most widely known of the Okinawan weapons is the Nunchaku, which received its notoriety in numerous martial arts movies during the 1970's and 80's. Others may to a lesser extent be aware of the Bo, Tunfa and Sai. However, there exist a number of other significant weapons to traditional Okinawan Kobudo that the knowledge of which is limited to the most serious Karate/Kobudo practitioners.

*Nunchaku jutsu* was originally used as a form of defence against violent thugs or groups of people. It was designed to neutralizing such opponents' attacking power and calm them down. For this reason, its major characteristic is that it starts with *uke* (blocking). Being compact and easy to carry, the *nunchaku* was a very effective tool for self-defense against any enemy, so many people carried one around all the time. *Kata* remaining today include *Maesato no nunchaku jutsu*, and *Toji no nicho nunchaku jutsu*.

The Nunchaku is the Okinawan weapon composed of two pieces of wooden sticks connected by rope. Nunchaku handles should be made from a hardwood which is both strong and flexible. The original Nunchaku sticks were made from the core of a palm tree hardened three to five years in mud water. The wood became so hard after the constant soaking, it was unable to be even with a samurai sword. The Nunchaku rope varies from 1" to about 5", originally made of horse hair, is now of nylon or chain. The length of the Nunchaku should normally equal the distance from the middle of the hand to the elbow, generally about 12" to 14" in length. The old Okinawan *nunchaku* are reported to have been from about 22.5cm to 30cm long. However, the size of the Nunchaku should also be adjusted to fit the individual's height, weight and arm power. The most common Nunchaku is octagonal (*hjakakuei*) with eight sides, there are various shapes such as round (*marugat*).

Every part of the nunchaku is potentially useful. The bottoms and tops of the weapon handles are used to jab or spear; the upper and lower handle areas are used in swinging strikes; the middle area is for blocking and striking; and the rope is used for pinch or choke.

The nunchaku should be cleaned at least once a month with a cloth moistened with olive oil, camellia oil or any other plant oil. It will make the nunchaku easier to grip and prevent slipping. If you have nylon rope then wax should be placed in the holes to reduce wear. The whole rope can also be coated with wax. Check the handles to make sure there are no splinters, cracks or any other damage. If you have a chain, make sure there is no damage to the links or swivel.

## **Sai Jutsu**

The Sai has become, to many, the virtual symbol of Okinawan Kobudo. The weapon is metal and of the truncheon class with its length dependent upon the forearm of the user. When held it should be about 3cm longer than the forearm and generally Sai are used in pairs. Advanced Sai uses 3, with one held in the belt behind ready for, and used for throwing. The tang is of the Korean classification and the pommel is variant to round, square or multi angled types much dependant on the emphasis of the makers usage.

In Sai jutsu, there are techniques such as utsu (striking), uke (blocking), tsuku (thrusting), uchiotosu (striking down), hikkakeru (hooking) and tsuranuku (piercing). Sai jutsu is regarded as form of self-defense. Unlike other martial arts around the world in which the basic idea is to defend yourself by fatally stabbing your opponent, the primary idea behind the development of Sai jutsu was to subdue an opponent without doing him any injury. Kata, including Tsuken shitahaku no sai, Tawada no sai, and Hamahiga no sai are still practiced today in Okinawa. About 12 kata exist for this weapon.

## **Tonfa Jutsu**

There is in principal only one kind of Tuifa although the shaft varies in shape from round to rectangular. History has also shown the butt ends to be pointed but this is extremely rare. There are only a few so called traditional kata for the tuifa, although many more basic, or training, kata have been developed in more recent times. Current kata include Yara gua no Tonfa jutsu and Hamahiga no Tonfa jutsu. There are about 8 kata associated with this weapon.

The weapon is used in pairs and is of wood, again red oak or white oak preferably in keeping with the Bo. The length of the weapon is also the same requirements as the Sai, about three centimeters past the elbow when gripped. The weight like the Bo is paramount to the efficient usage of the weapon. Too light and it lacks power in Kumite, too heavy and the techniques lack speed and become ponderous.

Good body movement like the Sai can make this weapon formidable, combining the speed it needs and generates along with the skillful footwork for evasion and attack. Although there are stories of rice millstone grinding implements and horses bridles etc. as being the origins of this weapon, these are merely coincidental. The weapons origins can clearly be traced back to China and be found in Indonesia and surrounding geographical locations. While the weapon may have been introduced into Okinawa via China (or elsewhere in southern Asia), it still does not rule out its use as a mill handle.

## **Kama Jutsu**

Kama-jutsu is also called "Kama nu ti". About 700 years ago, in King Eiso's reign, agricultural tools such as hoes and sickles began to be made of iron. Along with these farm tools, many weapons were imported from mainland Japan and China in that era. Kama was first used as a weapon by farmers around 1314 A.D. when warriors and farmers rose up against King Tamagusuku's oppression. As a result, three chieftains were established. The kama was one of the most familiar pieces of farm equipment that could be used as a substitute weapon. The kama has not been used much for developing kata or for tanren. Most of the techniques have been developed from karate. Because the kama is a weapon with a blade and therefore incorporates a high degree of danger, it is somewhat different from the other forms of kobudo weaponry.

In this jutsu, a pair of Kama are used separately or connected with a string. There was also a Kama attached to a 150cm Bo. The effect of a Kama increases when used in a pair. In fighting, another Kama is hidden behind the back for throwing. The angle of the Kama to its handle is 90 degrees, but it can be 30, 45, or 60 degrees when used in a pair, increasing its killing efficiency. It is said that even sword masters avoided fighting Kama masters. However, a kama match involving rokushaku-bo (180 centimeter-long sticks), can be very thrilling. The techniques include ukete sasu (blocking and stabbing), tsuku (thrusting) and kiru (cutting), as well as nagete ateru (throwing and striking). The kata called Kanegawa no Nicho-gama remains today.

## **Ekū or Eiku Jutsu**

The eku is one of the lesser-known Okinawan weapons. The Eku was, and is, a genuine tool of Okinawan fisherman. Its popularity was obviously greatest in fishing areas, like Tomari and some of the outlying islands. The Okinawan oar is only slightly shorter in length than a Bo, and has a long narrow paddle. One side of the paddle is flat, or gently convex, while the other side is peaked. The tip is rounded or slightly pointed.

It can be used in a manner very similar to the bo, thrusting and striking one's opponent. because of its heavier mass and bladed edges, it has formidable striking power when used in cutting motions. It has one other unique property - it can be used to scoop sand at the opponent's eyes! The kata named Tsuken Aka Chu No Eku De remains today. The oar has not been very popular in Japan, however, it is not uncommon among high level Karate-ka on Okinawa.

## **Rochen or Tenbi Jutsu**

This weapon is the most glamorous of the Ryukyu system and exudes a feeling of history long gone. The usage however is more akin to a combination of Zulu fighting and European sword and small shield fighting. The Tembe (Shield) can be made of various material but is commonly found in vine or cane, metal, or for presentation, in turtle shell. The shield size is generally about 45 cm long and 38 cm wide. The Rochin (Short spear) is cut with the length of the shaft being the same distance as the forearm to the elbow if it is being held in the hand. The spearhead then protrudes from the shaft and can be found in many differing designs. In this school of thought, the Tinbe is used more to hide the Rochen than to defend against another blade..

The favored style has an expanded middle section before the point, which is twisted upon insertion to make the wound larger. The weight of the blade is critical for the spear usage, which is swiveled between the fingers to use both ends, smashing with the butt end and stabbing with the blade end. The techniques are circular to avoid too much direct contact on the shield and the short spear is predominantly used in an upward stabbing motion, piercing armor under the rib cage, armpits, and throat. The techniques of the Tembe-Rochin are unique to shield and spear usage.

## **Nitanbo (Escrima, Arnis,)**

A most practical technique is the use of Nitanbo, or two short sticks. It is a method similar to the well known Philippine Escrima, or Arnis, and may even have come to Okinawa via the Philippines. Nitanbo are not considered common weapons in China, but they can be found in Southern White Crane systems, such as "Two Short Rods". In Nitanbo, an approximately 18 inch stave is held in each hand, with which to effect devastating combinations of circular, snapping and linear strikes.

The difficulties with the history of the Escrima and is with all the other Martial Arts weapons is that nothing was ever written down or documented. Most of the sources tend to be oral history or folkloric in nature. They are not exactly historical documents in the sense of being eyewitness accounts. Hence, their authenticity in this sense is always suspect. On the other hand, as folklore, they serve as a window into how people think. Folklore gives an idea of how people actually understand their world and their place in it.

The Filipino Martial Arts date back for thousands of years, and were originally combative in nature, but were later preserved through dance, religious theatre and mock battles, (known as Moro Moro), with the desire to develop the individual practitioner's warrior spirit, and for the maintenance of their physical health. Traces of historical evidence have revealed that these arts of self defence - involving the use of a single stick, two sticks, a long and a short stick, a dagger, or some other blunt instruments no doubt existed long before the arrival of the first Spanish colonizers in the Philippine islands.

The first known Filipino hero, Lapulapu, was believed to be one of the foremost masters of his time in Filipino Martial Arts, who had vigorously trained and prepared his men for fights against his enemies long before his historic battle with Ferdinand Magellan on April 27, 1521, at Mactan Island. It was in this battle that Lapulapu and his warriors met the modern weapons and body armour of the finest Spanish steel with wooden instruments, spears and bolos, and when the epic battle reached it's conclusion, the Spanish conquistadors were found to be no match for the aggressive Filipino warrior spirit. Magellan lost his life in that battle, and according to the surviving Spanish soldiers, his body was never retrieved as it was ripped apart and scattered across the battlefield. It was in the battle of Mactan where the native martial arts were put to a real test against the modern weapons of the Spanish invaders.

When Miguel Lopez de Legaspi landed in the Philippines and established the first settlement in 1565, he and his men noted that the Filipinos were in a class of their own in the arts of stick fighting and blade or sword fighting. He had his first glimpse of the native's exceptional skill and ability during his landing in Leyte in 1564 when he was entertained with a demonstration by the warriors of Chieftain Malitik. Similar observations were made when visiting Limasawa, Camiguin, Cebu and other places. Filipino Martial Arts were then the favourite sport of the royalties and every time a demonstration or competition was held, people came in droves to watch. The popularity spanned well up to the Spanish times; however, when the Spaniards gained substantial control of the country they discouraged practice of the arts. Fearful of the Filipinos skills, they imposed a total ban on their practice, stating the unusual long hours spent in practice and training led to a neglect of their daily work. Hence, the Filipinos put aside their training devices and abandoned their practice.

It was not until the 19th century that the Filipino Arts began to surface again into popularity among the natives. This was the time of the introduction of the 'Moro Moro' plays and dances which became popular among the Filipinos, and gave them the opportunity to circumvent the rule which prohibited the display and carrying of bladed weapons. These plays resulted in the people mastering the arts with the use of pieces of hardwood, or with the use of fire hardened rattan or cane.

Due to the Spanish influence the Filipino Martial Arts came to be known as "Arnis de Mano" - derived from a Spanish word "arnes", meaning trappings or defensive armor. It also acquired namesakes such as "estokada", "estoque", "fraile", or simply "arnis". The word "eskrima" is derived from the Spanish word "esgrima", which means "a game between two combatants with the use of blunt instruments". The name of the stick which could be either rattan or a piece of hardwood used in "eskrima" is called either - "olisi", "baston" or "garote". The word "eskrima" became popular in the early years of the American regime, when the first Filipino Martial Arts club, organized in Cebu City, in 1920, the Labangon Fencing Club used the term in their practice of the arts. This group was dissolved in later years due to serious political conflicts among its members.

**Filipino Martial Arts** are usually considered to have *12 areas of training*:

1. Single Stick or Long Blade
2. Double Stick or Blade
3. Single Dagger
4. Double Dagger
5. Stick & Dagger or Sword & Dagger
6. Palm Stick or Double Ended Dagger
7. Empty Hand (Punching - Kicking - Grappling)
8. Spear or Staff (Long 2 Handed Weapons)
9. Flexible Weapons (Whip - Belt)
10. Throwing or Missile Weapons
11. Projectile Weapons (Bows - Blowguns)
12. Spiritual & Healing Arts

Generally, few styles if any will teach all 12 areas, with most teaching around three to nine areas within their curriculums.

## **Basic Exercises and Drills**

The Beginning for such exercises is stand with feet together and bokken at hip height bow, then draw bokken. At end of exercise step up or back with feet together bokken at hip height and bow. Note: No cleaning of sword for exercise unless using live blade or doing a cutting exercise.

### **Eight cut flow drill for the bokken**

1. Thrust
2. Side cut to RHS
3. Upper cut from right to left
4. Downward cut from left to right
5. Side cut to LHS
6. Upper cut from left to right
7. Downward cut from right to left
8. Straight down overtop like beheading someone

### **Kamae stances and postures for the bokken**

1. Godan kamae-lower position in front standing still
2. Waki kamae-lower position in behind you, stepping back with front foot as you do it
3. Haso kamae-over shoulder position from previous move
4. Jodan kamae-overtop position from square on step up with back foot ½ way from previous stance
5. Chudan kamae- step forward from previous thrusting from centre position up to the throat

Repeats with godan kamae 1-5, must step forward with other foot to perform on opposite side of the body.

## **5 Defensive drills for bokken**

The Beginning for such exercises is stand with feet together and bokken at hip height bow, then draw bokken. At end of exercise step up or back with feet together bokken at hip height and bow. Note: No cleaning of sword for exercise unless using live blade or doing a cutting exercise.

- 1      Upper deflection  
Step back right side then left side as you receive the attack of either a over head cut or a downward 45 degree cut off both sides and then attack back making it continuous
- 2      Vertical deflection (tip pointing down)  
Step back right side then left side as you receive the attack of a side strike cut off both sides and then attack back making it continuous
- 3      Vertical deflection (tip pointing up)  
Step back right side then left side as you receive the attack of a over head strike off both side and then attack back making it continuous
- 4      Centre deflection  
Step back right side then left side as you receive the attack of a centre thrust off both side and then attack back making it continuous
- 5      Lower deflection  
Step back right side then left side as you receive the attack of a upward 45 degree cut off both side and then attack back making it continuous

## **Sparring exercises for bokken**

1.      Both bow
2.      Draw
3.      Cross swords or and or use different kamae stances

Begin exercise (1 attacks , 1 defends, both attack and defend)

1.      Ctr deflection
2.      Thrust or slash

Use different kamae stances to begin,

Gedan - Lower,  
Waki - Reverse  
Haso - Shoulder  
Jodan - Overhead  
Chudan - Centre

## **Warm up exercise for the bo**

1. Wrist rolls.
2. Vertical hand slide with bo on the ground.
3. Vertical hand slide with bo off the ground.
4. Horizontal hand slide (flip over)
5. Horizontal hand slide (pull through)
6. Standing spin
7. Right side body turn and spin
8. Left side body turn and spin
9. Right side figure eights
10. Left side figure eights
11. Two handed figure eights

## **Kamae stances and postures for the bo**

- 1 Step backleft foot into shiko dachi stance side on squatting stance
- 2 Step up with left foot into half lunging stance lower parry down on 45 degrees to RHS
- 3 Step forward left foot half lunging stance 45 degree upper parry to LHS
- 4 Lung back R foot half lunging stance with bo in the Waki kami position behind in a lower posture.
- 5 Step back with left foot into crossed legged stance with bo in the Haso kami position Vertical inline with shoulders , turn upper body side on.
- 6 Unwind body ending up in side on fighting kami similar to opening move but narrower
- 7 Step left foot across to LHS half lunging stance vertical block to RHS
- 8 Step up left foot to right foot bring bo down and over finish in start position.



## **Stances for the nunchuku**

Nunchaku stances are no different from your traditional Karate stances.

- **READY (YOI)** - All stances begin from the ready position.
- **BACK STANCE (KOKUTSU- DACHI)** - The back stance is used to defend against frontal attack. Put most of your weight on your rear leg so that it may be used for support.
- **DEEP LUNGING (ZENKUTSU-DACHI)** –Used to attack. Put most of your weight on front leg to propel your momentum forward into the attack.
- **CAT STANCE (NEKOASHI- DACHI)** –This stance emphasizes maneuverability, allowing you to kick with the front leg while striking with the nunchaku. Weight is on your back leg allowing your front leg ready for a quick kick.
- **REAR DEFENCE STANCE (GYAKU-ZENKUTSU-DACHI)** – Similar to the deep lunging stance or side lunging stance. It is used to retreat from an attack from the rear.
- **CRANE STANCE (SAGIASHI-DACHI)** – Used against low sweeping strikes from weapons or sweeping kicks. Raise the leg being attacked and shift your body back out of range at the same time.
- **SQUATTING STANCE (HIKO-DACHI)** – Used to keep balance when you are finishing a person on the ground e.g. after a throw.
- **NATURAL STANCE (T-DACHI)** –The natural stance is used while awaiting an opponent's move.

## **Grasping positions for the nunchuku**

The following grasping positions can be used from almost any stance.

- **DRAW & STRIKE-** Nunchaku is stored in belt on left hip, grasp weapon with right hand and pull out. You may strike all in one motion.
- **PARRY GRIP-** The front hand grips the top of one of the nunchaku handles which is tilted outward in front of you to permit a striking move, similar to fencing. The other hand is in the normal position.
- **READY POSITION 1-** one handle of the is gripped directly in front of you while the other the handle is gripped in the left hand, ready to be snapped.
- **READY POSITION 2-** One handle of the nunchaku is gripped under the right armpit, ready to be snapped out.
- **REAR HANGING POSITION-** One handle of the nunchaku hangs over the shoulder, ready to be snapped overhand into a downward strike or circular attack.
- **DOUBLE GRIP POSITION-** Both handles are grasped in the right hand ready to strike.
- **REAR READY POSITION-** The nunchaku is wrapped around the back at the waist, ready to attack from either side.
- **CIRCULAR READY POSITION-** One handle is stretched with the left hand behind your back while the right hand holds the front handle, ready to attack with a wide, circular swing.

## **6 Basic strikes for nunchuku** (practiced in either hands 10 reps each)

- 1 Side strike to head forehand & backhand
- 2 Down diagonal strike from right high to left low
- 3 Up diagonal strike from low left to high right
- 4 High forehand low backhand strike
- 5 High backhand low forehand strike
- 6 Straight down

## **8 Basic twirls for nunchuku** ( 10 reps each)

- 1 RHS Over shoulder changeover to LHS
- 2 Under armpit forward figure eights with or without changeover
- 3 Under armpit reverse figure eights with or without changeover
- 4 Under armpit twirl down to outside up & catch under armpit
- 5 Under armpit down twirl up to outside & catch under armpit
- 6 Behind back around waist twirl & changeover
- 7 Diagonal catch behind back changeover
- 8 Outside twirl with turn

## **One to twelve basic strikes for escrima**

- 1 Forehand to temple
- 2 Back hand to temple
- 3 Fore hand to elbow or shoulder
- 4 Back hand to elbow or shoulder
- 5 Thrust to stomach
- 6 Back hand thrust to stomach
- 7 Forehand to knee
- 8 Back hand to knee
- 9 Thrust to chest
- 10 Back hand to chest
- 11 Overhead
- 12 Back hand overhead

## **Five basic strikes or slashes for escrima**

One arm at time

- 1 Diagonal strike downward
- 2 Diagonal strike upwards
- 3 Horizontal strike to waist from right to left
- 4 High to low strikes to head then waist
- 5 Low to high strikes to waist then head

### **Figure eight – block and strike defence (1-6 basic strikes) for escrima**

- 1 Move inside , strike to stick, check hand to hand, back hand horizontal waist strike, hit to hand, then a back hand rolling/twirling head strike.
- 2 Move to outside, stick to stick check hand to hand, horizontal waist strike, hit to hand, hand to hand, hit to head
- 3 Move inside , strike to stick, check hand to hand, back hand horizontal head strike, hit to hand, then a back hand rolling/twirling head strike.
- 4 Move to outside, stick to stick check hand to hand (underneath hand for disarm), horizontal head strike, hit to hand, hit to head. (Also a disarm).
- 5 Move inside , strike to stick, check hand to hand, left hand underneath your stick hand, back hand horizontal head strike, hit to hand, then a back hand rolling/twirling head strike.
- 6 Move to outside, stick to stick check hand to hand, horizontal head strike, hit to hand, check hand to hand, hit to head.

### **Direct thrust – block & thrust defence (1-6 basic strikes) for escrima**

1. Move inside , strike to stick, check hand to hand, back hand thrust.
2. Move to outside, stick to stick check hand to hand, forehand thrust.
3. Move inside , strike to stick, check hand to hand, back hand thrust.
4. Move to outside, stick to stick check hand to hand (underneath hand for disarm), forehand thrust.
- 5 Move inside , strike to stick, check hand to hand underneath stick hand, (left hand over right , stick facing down) back hand thrust.
6. Move to outside, stick to stick check hand to hand, (left hand over right , stick facing down) forehand thrust.

### **Indirect thrust – block, slash and thrust defence (1-6 basic strikes) for escrima**

1. Move inside , strike to stick, check hand to hand, back hand slash and thrust.
2. Move to outside, stick to stick check hand to hand, forehand slash and back hand thrust.
3. Move inside , strike to stick, check hand to hand, back hand slash and thrust.
4. Move to outside, stick to stick check hand to hand (underneath hand for disarm), forehand slash and back hand thrust.
5. Move inside , strike to stick, check hand to hand underneath stick hand, (left hand over right , stick facing down) back hand slash and thrust.
6. Move to outside, stick to stick check hand to hand, (left hand over right , stick facing down) forehand slash and back hand thrust.

# Kata

## Bokken Weapons Kata

### Where:

(RFF) - Right foot forward (Current movement)

(RFB) - Right foot back (Current movement)

(LFF) - Left foot forward (Current movement)

(LFB) - Left foot back (Current movement)

(LFL) - Left foot Left (Current movement)

(BRS) - Bo right side (After movement)

(BLS) - Bo left side (After movement)

1. Draw sword, step forward with right foot, thrust to chest turning sword 90 degrees.
2. Repeat move to rear but on left hand side .
3. Step up to rear vertical block on left hand side.
4. Turn to right hand side horizontal cut left foot forward.
5. Vertical block to right hand side.
6. Turn to your left 180 degrees horizontal cut again right foot forward.
7. Step to front right hand side 45 degrees thrusting deflection.
8. Turn to rear right hand side 45 degrees stepping through left foot forward cutting up.
9. Then step up right foot forward 45 degree block to right hand side.
10. Step and drag left foot in as you turn 180 degrees to front left hand side 45 degrees cutting down to chudan kamae left foot forward.
11. Turn to front right hand side 45 degrees step through with left foot forward cutting up.
12. Then step through right foot cutting down to gedan kamae, then flick wrists up to chudan kamae.
13. Turn to rear left hand side 45 degrees cutting up with left foot forward.
14. Turn to front right hand side 45 degrees cutting up
15. Finish off with cleaning sword and returning to original position.

## **Bo Weapons Kata**

Where:

(RFF) - Right foot forward (Current movement)

(RFB) - Right foot back (Current movement)

(LFF) - Left foot forward (Current movement)

(LFB) - Left foot back (Current movement)

(LFL) - Left foot Left (Current movement)

(BRS) - Bo right side (After movement)

(BLS) - Bo left side (After movement)

### **Offensive Side**

1. Step back kami, fighting stance (RFB) (BRS) Short pause.
2. Step through overhead strike, deep stance (RFF) (BLS)
3. Step back lower block, deep stance (RFB)
4. Step through side strike, horse stance (RFF) (BLS) Short pause.
5. Step through overhead strike, deep stance (LFF) (BRS)
6. Step back lower block, deep stance (LFB)
7. Step through side strike, horse stance (LFF) (BRS) Short pause.
8. Step through over head strike (tension), bear stance (RFF) (BLS)
9. Step through over head strike (tension), bear stance (LFF) (BRS)
10. Pivot side block (BRS)
11. Pivot back, overhead strike (BLS)
12. Side strike (BRS)
13. Step sideways deep stance (LFL), sweeping lower block (BLS)
14. Return to shoulder width stance.



**Where:**

(RFF) - Right foot forward (Current movement)

(RFB) - Right foot back (Current movement)

(LFF) - Left foot forward (Current movement)

(LFB) - Left foot back (Current movement)

(LFL) - Left foot Left (Current movement)

(BRS) - Bo right side (After movement)

(BLS) - Bo left side (After movement)

**Defensive Side**

1. Shoulder width stance Short pause.
2. Step back overhead block, deep stance (LFB)
3. Step through groin strike, deep stance (LFF) (BRS)
4. Step back side block, horse stance (LFB) (BLS) Short pause.
5. Step back overhead block, deep stance (RFB)
6. Step through groin strike, deep stance (RFF) (BLS)
7. Step back side block, horse stance (RFB) (BRS) Short pause.
8. Step back block across (with tension), bear stance (LFB) (BLS)
9. Step back block across (with tension), bear stance (RFB) (BRS)
10. Step around with RF, centre jab (BRS)
11. Return to bear stance, overhead block
12. Side block (BRS)
13. Step sideways deep stance (LFL), sweeping lower block (BLS) Short pause.
14. Finish routine

## Nunchuku Weapons Kata

### Where:

(RFF) - Right foot forward (Current movement)

(RFB) - Right foot back (Current movement)

(LFF) - Left foot forward (Current movement)

(LFB) - Left foot back (Current movement)

(LFL) - Left foot Left (Current movement)

(BRS) - Bo right side (After movement)

(BLS) - Bo left side (After movement)

1. Break shoulder width stance, swing weapon up to center of waist catch with LH, pointing weapon away.

2. Turn to LHS like Saifu Kata, Step up with RF, then step back with RF into half lunging stance, upper block.

3. Step up RF, parry to LHS, bring weapon together over left shoulder and strike down like an ice pick strike with both hands holding weapon, stepping through with RF. Step up LF loop weapon over person neck, LL front kick, step back with LF to squatting stance facing the rear, with weapon in a vertical block position to LHS, as if to throw person away. While facing rear, RL side kick to rear step forward with RL, upper block.

4. This is repeat of movers 3, on opposite side. Step up with LF parry to RHS bring weapon together over right shoulder step forward with LF, ice pick strike with both hands holding weapon. Step up with RF, loop weapon over persons neck, RL front kick, step back with RF to squatting stance facing the rear with weapon in a vertical block position to RHS. LL side kick to rear, landing in 45% squatting stance facing front, like sainchin center run.

5. At same time you land bring weapon back to L, hip and forward in a stabbing motion to stomach.

6. Step up with LF, half lunging stance weapon in RH doing 8 figure eights, on the 8th figure eight, take weapon down under up over shoulder, horizontal forehand strike to head, drop and bend legs horizontal back hand strike to knees coming up with weapon over R, shoulder.

7. Downward strike on 45% angle from R to L and upward strike on 45% from L to R, catch behind back with LH.

8. Step forward LL, drop down on R knee, swing weapon around from behind back low to catch in front RHS. As if to loop behind someones leg, step through with RL, keeping low and with L knee down, at same time pull hands and weapon back to RHS hip, as if to pull out leg looped.

9. Throw and catch weapon in RH, step up with LL, cross check land forward and side on with LL, RL spinning side kick landing forward and side on with RL, LL reverse takedown landing forward and side on with LL in a side on deep lunging stance with weapon in RH pointing straight upward.

10. Step up and forward with LL, into cat stance facing RHS, step forward RL front kick, step forward LL round house kick landing side on, spinning RL hook kick landing with RF back in a half lunging stance.

11. Step across and behind your LL, with your RL, turn over R shoulder facing your rear or LHS, in a cat stance, with weapon now in left hand.

12. Step forward LL, front kick, step forward RL, round house kick, landing side on, spinning LL, hook kick landing with LL, back in a 45% squatting stance facing rear.

13. Repeat of moves 5, 6, 7, 8, 9, but on opposite side of body.  
(Which will now be moves 13, 14, 15, 16, 17.)

18. At end of repeat of movement 9 which is actually now move 17, step up facing front, put weapon down on floor jumping double kick to front corners, at same time punch both hands down, landing in shoulder width stance picking up weapon and cover.

## **Personal Kata**

Personal kata. This is your personal statement on both style and personal standards.

Kata must have a name (English & Japanese) theme, start & finish on the same spot and go no less than and no longer than 60 seconds.

(Main points only)

Centre runs- a three times repeated sequence advancing forward.

(Main features: stability, focus, power, and precise technique)

Complex- (Main features: complex angles, footwork, advanced kick combinations, balance, multi directional attack/defence, speed and dexterity)

Visual finish- (Main features: flexibility, balance, gymnastics, acrobatics skills and aerial work)

# Weapons Nominated Self Defence Responses

## Bokken Self Defence Kunitachi

### Where:

(RFF) - Right foot forward (Current movement)

(RFB) - Right foot back (Current movement)

(LFF) - Left foot forward (Current movement)

(LFB) - Left foot back (Current movement)

(LFL) - Left foot Left (Current movement)

(BRS) - Bo right side (After movement)

(BLS) - Bo left side (After movement)

**Attack-** Overhead Strike

**Defence-** Side step to your LHS, doing a 45 degree upper deflection, then cut down and across on 45 degrees from left to right.

**Attack-** Horizontal side cut from left to right

**Defence-** Step in left foot forward, vertical deflection with point of bokken up, push down and across, cut up and across from right to left.

**Attack-** Straight lung and thrust to throat.

**Defence-** With bokken to left of opponents, deflect their thrust to your right slightly, while cutting up and across.

## **Bojutsu Self Defence**

### **Where:**

(RFF) - Right foot forward (Current movement)

(RFB) - Right foot back (Current movement)

(LFF) - Left foot forward (Current movement)

(LFB) - Left foot back (Current movement)

(LFL) - Left foot Left (Current movement)

(BRS) - Bo right side (After movement)

(BLS) - Bo left side (After movement)

### **First Attack**

1. Step back kami, fighting stance (RFB) (BRS)
2. Step through overhead strike, deep stance (RFF) (BLS)

### **First Defensive**

1. Shoulder width stance
2. Parry (block) to left, half stance (LFB)
3. Double scrape
4. Jab

### **Second Attack**

1. Step back kami, fighting stance (RFB) (BRS)
2. Lunge forward jab to mid section, deep stance

### **Second Defensive**

1. Shoulder width stance
2. Block across, half stance (RFB)
3. Head strike (LFF)
4. Step in groin strike

### **Third Attack**

1. Step back kami, fighting stance (RFB) (BRS)
2. Step through groin strike, deep stance (RFF) (BLS)

### **Third Defensive**

1. Shoulder width stance
2. Step back downward block, deep stance (RFB)
3. Sweeping block to right
4. Step up to half stance (RFB)
5. Step back cat stance, DOH strike (LFB)

## Nunchuku's Self Defence

### Where:

(RFF) - Right foot forward (Current movement)

(RFB) - Right foot back (Current movement)

(LFF) - Left foot forward (Current movement)

(LFB) - Left foot back (Current movement)

(LFL) - Left foot Left (Current movement)

(BRS) - Bo right side (After movement)

(BLS) - Bo left side (After movement)

**1<sup>st</sup> Attack**      Head strike; Swinging side head strike R to L in R hand, R foot back catch on left hip.

**Response**      From shoulder width stance, duck and weave, and step in at same time as you thrust a double joint end to throat, eyes, mouth,

**2<sup>nd</sup> Attack**      Straight jab; weapon is held tight as you lung and jab

**Response**      From shoulder width stance, step in on 45 degrees LHS, vertical block, reverse double head strike to side of head, temples.

**3<sup>rd</sup> Attack**      Double snap jab in RH, stationary on the first, and step in RF on the second and hold up and out.

**Response**      From shoulder width stance, side step and strike down or across on wrist that attacks, step in and through with L F. and come behind attacker, drag back onto knee and reverse choke with knee in spine.

## **Escrima Self Defence**

### **Where:**

(RFF) - Right foot forward (Current movement)

(RFB) - Right foot back (Current movement)

(LFF) - Left foot forward (Current movement)

(LFB) - Left foot back (Current movement)

(LFL) - Left foot Left (Current movement)

(BRS) - Bo right side (After movement)

(BLS) - Bo left side (After movement)

### **Direct strikes**

**Attack-** Forehand strike to temple

**Defence-** Move inside, strike to stick, hand to hand, back hand thrust

**Attack-** Back hand strike to elbow

**Defence-** Move to outside, stick to stick, check hand to hand (underneath hand for disarm), forehand thrust.

**Attack-** Straight forehand thrust to stomach.

**Defence-** Move inside, strike to stick, check hand to hand underneath stick hand, (left hand over right, stick facing down) back hand thrust.

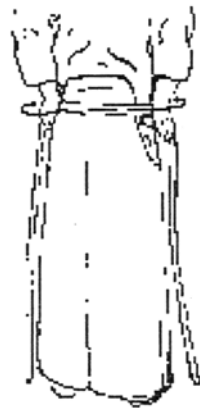


# Hakama Ceremony

1. The lai-do-gi consists of two pieces: the top jacket and the Hakama. The jacket is normally white (with black stitching) or dark blue and the Hakama normally dark blue or black. Beginners usually wear the white and black stitched top. The Hakama most commonly worn in practice is dark blue or black. Tops and bottoms should never be mixed, eg. White top with black bottom or black top with a white bottom. Of course, if you are a beginner, then the white top with the black stitching and the dark Hakama is quite acceptable. The Hakama allows complete movement and its bell bottoms permit good air circulation when you are practicing lai - do.

Kendo has profound precepts, many of which reflect the virtuous culture from which it comes. For example, there is a fascinating correspondence between the design of the Hakama and the construction of the shinai. The Hakama has five separate folds in the front but only one in the back, compared to the five segments of bamboo of which a shinai is comprised. Each has a specific meaning relating to an attitude, which is fostered in the art of kendo. (As karatedo is also an equal part of this larger whole, budo, the same can apply to it too.)

1. Jin: Perfect virtue, humanity and benevolence. Caring for others, giving without expecting any thing in return. Sympathy and thoughtfulness.
2. Gi: Justice, morality and loyalty. Living the correct way. An obligation to do right with a strong sense of duty. Being trusted by others.
3. Rei: The act of humility, courtesy and gratitude. Proper manners as a way of life. Respect and appreciation.
4. Chi: Wisdom, intelligence and rational thinking.
5. Shin: Sincerity, faith and genuine trust.
6. Sei: Sincerity, truth and faithfulness.



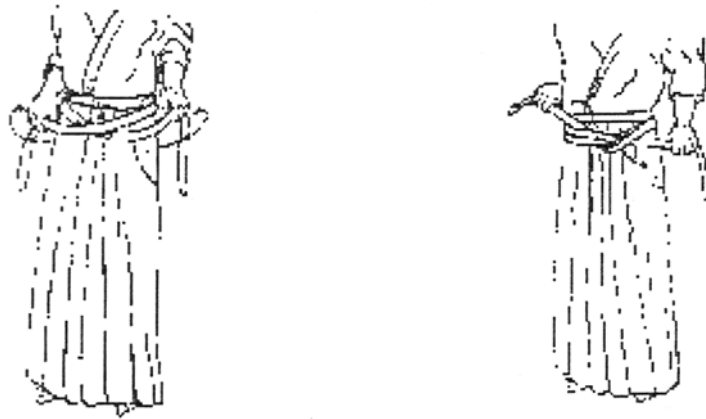
PUTTING ON THE HAKAMA. AS YOU STEP INTO THE HAKAMA, PUT THE KOSHI-ITA OR STIFFENER TO THE BACK.



NOW, CROSSING THE CORDS IN FRONT ABOUT THREE INCHES DOWN FROM THE TOP IS PULLED DOWN TIGHT SO THAT THERE IS NOT A BULGE IN THE BACK.



NOW PICK UP THE BACK OF THE HAKAMA WITH BOTH HANDS. PLACE THE KOSHI-ITA OVER THE BOW AND BRING THE CORDS TO THE FRONT.



ABOVE SHOWS THAT ALL CORDS, FRONT AND BACK, ARE IN LINE CROSSING TO THE FRONT. TIE A SMALL KNOT IN THE CENTRE WHERE THE CORDS CROSS.



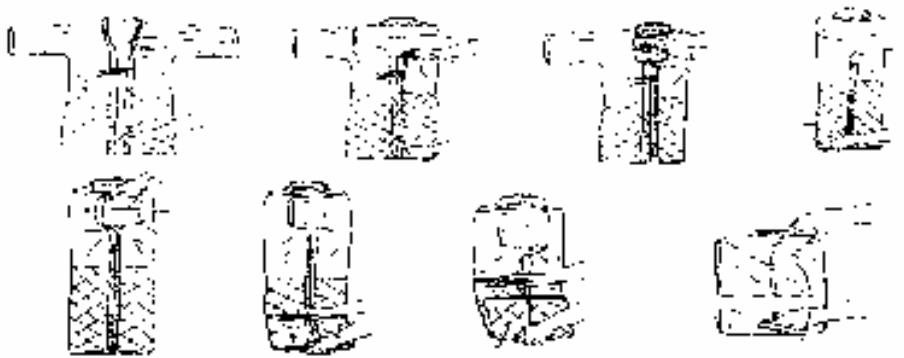
AFTER THIS TAKE ONE END AND FOLD IT BACK AND FORTH ACROSS THE KNOT MAKING ALL ENDS EVEN.



WHEN THIS IS FINISHED, TAKE THE OTHER END AND CIRCLE AROUND THE BOW UNTIL THERE IS NOTHING LEFT,



WHEN YOU FINISH, IT SHOULD LOOK LIKE THE ABOVE DIAGRAM, WITH NO ENDS SHOWING.



FOLDING YOUR TOP AFTER PRACTICE.